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Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

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The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Operators on tour should note the addresses.

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Kinematograph & Lantern Weekly

April 9, 1908.

An Awakening. Just as we suspected it would do our Editorial of last week touching on the origin of the living picture, has created quite a stir amongst the trade. Let it be clearly understood that what is claimed is that an Englishman was first in the field with photographic apparatus which possessed the essential qualifications for the production of film pictures in a series and as seen from one point of view; and further the necessary apparatus essential for the projection of such pictures upon a lantern screen, so that the illusion of motion could be faithfully produced. Let it also be understood, that we have not the slightest desire to rob any man of the full credit to which he may be entitled, be he of our own nationality or otherwise. Like the usefulness of the kinematograph, which is universal, so is our interest in the advancement of scientific research. At the same time we feel ourselves involved, as the leading organ in all matters pertaining to kinematography, to record once and for all absolute facts that may be relied upon for future reference on this very important question. Supplementary to our statements of last week the following will doubtless be of interest. At the conclusion of the article entitled "Startling Optical Novelty" appearing in our last, there is this statement "When the reproduction of speech is also desired this instrument is used in conjunction with the phonograph." Commenting on this announcement Eadweard Muybridge of California (renowned for his battery of cameras, by which he obtained photographs of trotting horses) remarked to a representative of the Magic Lantern Journal "I understand that it has been said that a London gentleman claims to be the first to suggest the use of the phonograph in conjunction with a series of photographs. This, far from being new, was suggested by Mr. Edison in a conversation with myself upwards of two years ago, and was placed on record by the New York *Nation* of January 19th, 1888, of which the following is an extract:—

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A handful of clay is then thrown on the table, and immediately the shapeless mass moulds itself into an old shoe, down at heel, worn out, chosen by rats for their dwelling. But . . . Is not this old lady aggravating with her scornful smile on her face, as though she were laughing at our surprised and astonishment?

Code Word "Dentelle." 396 ft. The Subject £6 12 0
Colouring £4 0 0.

A Visit to the Public Nursery.

This film is an entirely new departure, which cannot fail to interest everybody. By putting on the screen these different scenes of the daily life of poor children in the public nurseries we feel sure that we are doing good work, as it might be a means of enticement for all philanthropists to do better still and concentrate their efforts in a wider way than heretofore to the welfare of these slips of humanity which otherwise, on account of their parents' limited means, would have to suffer for want of proper attention and care. The sunny smile of these happy mites is comforting to the heart, and repays one tenfold for the small outlay one has to pay towards the up-keep of these public nurseries, where the children of the poor are well looked after in vast and spacious buildings, specially fitted for the purpose.

Code Word "Dent." 495 ft. The Subject £8 5 0.

A Poor Man's Romance.

John Mason is very sad, for his little daughter has just been run over by a motor car, and he stares vacantly before him when his employer enters the office. The following night a theft having been perpetrated John Mason is charged and convicted, in spite of his denial. After his release he looks out for work. but always meets with the same answer "we cannot employ a thief." As a last resource from starvation he goes to his old prison-fellows who share their food with him; but his born honesty revolts before a crime, and he saves from certain death a lady whom they intended to kill to appropriate her money. This lady takes an interest in John for his timely help and she makes him one of her servants after promising to look after his little girl.

Code Word "Desaveu." 692 ft. The Subject £11 10 8

Clog Making in Brittany.

Code Word "Desherite." 412 ft. The Subject £6 17 4

In China.—A Trip on the Imperial Canal.

Code Word "Deseshoir." 346 ft. The Subject £5 15 4

An Explosive Calf.

Code Word "Densite." 330 ft. The Subject £5 10 0

Engulfed in Quick Sands (at the Mt. St. Michel)

Code Word "Critique." 495 ft. The Subject £8 5 0
Toning extra £1 15 0

For Kate's Health.

Kate and her brother Tom, having won the confidence of their uncle and aunt by their attractive manners, are given permission to do what they like. The two little scamps are now having a good time. It is so funny to upset a camera when the operator thinks everything is ready to take his photo. After overturning their aunt's armchair they enter the house, pull down the hanging lamp, go up to the granary and empty several sacks of bran on those who want to come near them. No wonder that uncle writes to their mother that they have made him ill, and he is sending them back to her.

Code Word "Desolant." 428 ft. The Subject £7 2 8

Peggy's Portrait.

Mr. Hess has taken another customer's overcoat instead of his own on leaving the coffee house, and Mrs. Hess on putting the coat on the hall stand, discovers in one of its pockets the photo of a girl she does not know. She does not believe her husband when he says that he does not know anything about the photo of the girl, and she shows it in a rather hard way, dealing him blows and kicks freely. A waiter coming with the right overcoat puts an end to Mrs. Hess's anger.

Code Word "Desorde." 264 ft. The Subject £4 8 0

Hurrah for Bachelorhood.

After a dispute with her husband, Mrs. Drilly goes home to her Mother. Mr. Drilly, left alone, is overcome with joy at the idea of resuming his bachelor life. Soon, however, lots of drawbacks crop up; such as the smashing up of crockery when intending to wash it up with a watering hose. When Mrs. Drilly, following the wise advice of her Mother, comes back, he is only too pleased to make it up, in order that he can find everything ready for him, when he comes home in future.

Code Word "Derision." 643 ft. The Subject £10 14 4

The Sacrifice.

A girl, having been adopted by well-to-do people, has grown to love them so much, that she does not hesitate in sacrificing her future happiness for her foster-mother; but on realising the man she is going to marry cannot believe in her any longer, she throws herself down the cliff into the sea.

Code Word "Demode." 445 ft. The Subject £7 8 4

The Nomads.

Code Word "Despote." 379 ft. The Subject £6 6 4

The Poacher's Wife.

Code Word "Desert." 297 ft. The Subject £4 19 0

The Hemp Industry.

Code Word "Desir." 495 ft. The Subject £8 5 0

A Visit to Stockholm.

Code Word "Degat." 412 ft. The Subject £6 17 4

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Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellency in Staging, Steadiness, Colouring, Toning, Durability.

The Suggestions of Mr. Edison.

"Now it is evident if there could be established in any large city, as in connection with a literary or scientific institution, a permanent battery of cameras such as was employed by Mr. Muybridge, an imperishable record of the figure, height, dress, carriage and gait of any eminent man in or visiting the gallery could be had. Posterity, at the bidding of our photographic necromancers, could call up any of these worthies at any future date and see him move across the stage with a startling verisimilitude. Nay, we may have his very walk and conversation and could read our Lowell's line in two ways, as:—'One of Plutarch's men talked (walked) with us face to face.' The phonograph, at the same time, as we may anticipate from its ultimate perfection, might repeat audibly to the same audience a passage read aloud by the personage in question, on the occasion of sitting (or walking) for his portrait before the battery. A collection of such recitations would furnish invaluable examples of the speech of the cultivated at any given epoch."

Our Opinion.

It will be noticed that the date of this announcement in the *New York Nation* January 19th, 1888, is the year after Mr. Friese-Greene designed and had made for him the practicable camera and projecting apparatus described last week; but even if we assume that both ideas came forward simultaneously if will be apparent to the casual observer that there exists a very great contrast between the ideas of Mr. F.-Green and those conceived by Mr. Edison. Apart from the fact that Edison's was but an idea as yet in the air, and Mr. F. Greene's was one realised in actual practice, the former's suggestions are on the surface of it ridiculous. Imagine a long row of cameras snapping at a celebrity as he or she walked into a library or any other public institution; it may have been a physical possibility but certainly would have proved a commercial failure. On the other hand, Mr. F.-Greene, doubtless realising that practice was a thousand times more valuable than theory, waited till a little later, when he was able to give demonstrations with his appliances at several of the leading British Photographic Societies.

A Correction.

Since the appearance of our last week's issue we have received a letter from Mr. J. Hay-Taylor stating that it was he who interviewed Mr. Friese-Greene and wrote the report appearing in the Magic Lantern Journal and not his (late) father Mr. Traill-Taylor. He also adds that the day prior to its publication he sent advance sheets to all the London Daily papers so that all had the announcement at the same time. It is interesting to add that announcements in the majority of London Daily papers duly made their appearance, either in the form of extracts, sub-leaders or paragraphs. The Daily News put it thus:—"Unless the editor of the Optical Magic Lantern Journal is the dupe of his imagination, we shall shortly expect to see . . " Then followed a portion of the article reproduced in our last issue entitled "Startling Optical Novelty." We may add here that we have in our possession some of the original films taken in the world's first film camera, together with a complete file of papers and all data bearing on the subject. For reasons which need not be mentioned here, we are withholding further details till a future issue, when we propose to give some very interesting illustrations. Mr. Greene leaves England for the States immediately after Easter.

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By the Way.—Have you had *The Kinematograph Weekly* for April 2nd, 1908? If not, get it, and see page 356.

LATEST WATURDAW FILM SUCCESSES.

LUCKLESS IDYLL

The lovers in this picture are unable to find a quiet spot in which to enjoy each other's company. Roughs throw dust and stones at them from the top of an embankment; a bear chases them from another spot; and at last a party of mischievous boys blow up a seat on which they take a rest.

Length 220 ft, Price £5 10s. (less 33⅓ per cent.)

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Adventures of a loving couple who are translated to regions unmentionable through the instrumentality of a fiend on a visit to the upper earth. Wonderful transformation effects and gorgeous scenery, entailing much expense and the employment of a large number of actors

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A gentleman going to a ball dressed as a clown finds his wife in a room with another man. A duel is the result, and the clown is killed, refusing to be reconciled to his unfaithful wife. The ball-room scene is a triumph of staging, and the film throughout is of quality far above the average.

Length 350 ft. Price £8 15s. (less 33⅓ per cent.)

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Mechanical Application for the Optical Lantern.

A wide field of usefulness lies open to the skilled lanternist in the adaptation of his instrument to the illustration of mechanical and physical science, as well as that of the natural history of the vegetable and animal kingdoms, and the story of the earth we inhabit, both in the geological deposits which contain the records of the past, and the physical changes which are still in process of accomplishment, and the forces which tend to produce them. These processes, however, occur slowly though irresistibly, and demand close and careful observation, and hence they can be illustrated more effectively by the aid of the Optical Lantern than by that of the Kinematograph, unrivalled as the latter is as a means of representing the results of rapid motion.

The Editor has recently reminded the readers of this journal that it is not desirable to employ the Kinematograph for purposes to which the stationary picture is equally well adapted, and has called attention to the fact that for many years past lanternists of mechanical or scientific tastes have devised many appliances, most of them requiring only very simple and ordinary materials and a very moderate degree of manipulative skill for their construction, and thus making but little demand upon the slender purse of even the most humble worker in the field.

It may be convenient to some of our readers whose opportunities of research are limited by the pressing demands of daily duties, and who have not ready access to the records of the work of past experimenters, if an effort be made to recall or direct their attention to some of the suggestions made by earlier workers as to the appliances and methods which they have found useful in their own experience.

Many such experimenters have worked out for their own convenience ingenious and at the same time simple appliances, but perhaps few have rendered better service in this direction than the late Mr. Lewis Wright. His suggestions referred especially to the demonstration of experiments in Optics and Electricity, but many of them were equally applicable to mechanical and other processes and phenomena.

The form of "Vertical Adjustment" recommended by Mr. Wright will be found especially convenient for the display of experiments with objects needing to lie in a horizontal position, liquids for example, and can be very readily and inexpensively made from a small cubical box, such as a cigar box, about six or seven inches square. The lid being removed so as to leave one side open, the box is placed with the open side facing the lantern condenser, and a small square of thin plate glass, of a size to fit the box, is placed within and supported by slips of wood at an angle of forty-five degrees, so as to reflect upwards any light falling upon it. A circular hole is cut in the upper side on which the light is reflected to receive a plano-convex lens such as is used in the lantern condenser, one of four, or preferably five or six inches diameter, being the most suitable, placed with the plane side uppermost so that the light passing through it is condensed upon any object placed upon its surface. A well shaped glass evaporating basin, if clear and colourless, might readily be substituted for the plano-convex lens and if filled with clear water and covered if needful with a piece of thin plate glass, or a cleaned photographic plate, it will form a water lens which may prove a very fair substitute for the glass one in emergency. Ripples on the surface of water or other liquid placed in such a basin, would be well shown if focussed upon the screen, and writings or drawings upon a smoked glass laid over it or executed in ink on a plate coated with transparent gelatine, such as an unexposed photographic plate cleared in the hypo' bath, will appear on the screen as though executed on its surface. In order to project these a lantern objective, or other suitable convex lens, must be supported above the surface of the condensing lens, which is conveniently done by the use of an ordinary chemical retort stand with a ring-sliding arm of suitable size to hold the objective.

The image so projected falls upon a plane mirror such as a small shaving glass, supported by another sliding arm, and this mirror, when placed at an angle of 45 degrees, reflects the rays falling upon it, and projects them on the lantern screen. The retort stand may be equally well replaced by a smooth rod of wood or iron or a length of brass tube, standing upright in any firm foot such as a piece of stout board, or even attached to the back of the box used for the vertical adjustment. The sliding arms of the retort stand are usually held in position by thumb screws, but Mr. Wright preferred sliding clips made of short pieces of thin brass tube slit in the direction of their length, and standing somewhat stiffly upon the upright rod of the stand. A short piece of brass wire or tube soldered to the clip and projecting sideways from it, would fit into or upon another piece slightly smaller to which the mount of the lens, mirror, &c., could be attached; and by using a uniform guage of tube and rod, any small piece of apparatus could be at once attached to the stand and supported in any position desired.

In all experiments involving the use of mechanical models or chemical apparatus, the slide stage in front of the lantern must be open above and not closed in, so that the object to be projected can be easily manipulated, which is of great importance when it is considered that all must be done in a darkened room. Generally it is by far the most convenient plan to remove the slide stage altogether from the lantern and leave the space between the condensing lenses and the objective quite clear. The condenser can be conveniently supported in its place by the use of a small piece of board like the lens panel of a sliding body camera, attached to the front of the lantern by means of the screws and nuts which usually support the slide stage and its attachments, and having a circular opening which may be lined with a strip of cloth or velvet, to receive the condenser and hold it in its usual position.

Then the vertical adjustment, or any object whose image is to be projected, can be supported in front of the condenser on a block of wood, a book, or any convenient support, or held in position by a spring, or pair of springs readily made of any size or shape found most suitable for the special purpose, out of steel or brass wire, and driven into a piece of board or block of wood, of the required height, the lantern objective being also supported on an independent front or lens panel to which the usual flange is attached and which is provided with a foot to keep it upright and steady, the whole resembling an ordinary bellows camera with the bellows removed, and its place occupied by the object to be displayed and its supports.

In order to keep these several parts in the direct line of the rays of light proceeding from the lantern, and to allow for their being moved backwards or forwards for adjustment without being displaced laterally, it is desirable that they and the lantern itself should be supported upon a piece of board long enough to receive them at any distance apart that may be found needful, say 18 inches to 3 feet in length and about equal in width to the lantern body. This board should have a long slot or saw cut in which the ordinary screw and nut of a sliding body camera can work, by which each can be attached and caused to slide into the proper position and be firmly clamped there; or the base board may be formed of two narrow pieces kept together by cross pieces or battens at the ends, and held slightly apart to form the slot. Other methods of providing the sliding motion and retaining each part in position may suggest themselves according to the circumstances of the case or the ingenuity of the user, but the above plan has been found simple and generally useful by most experienced workers, and the materials used are at the

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The late Professor Tyndall, whose manipulative skill was only equalled by his profound learning and deep insight into the principles and facts of physical science, recommended for the study of some of the phenomena of light and heat, small pieces of apparatus which he called "Ray filters." These consisted of vessels containing liquids which exercise an absorptive effect upon some of the rays proceeding from the sun or other sources of light and heat, while allowing others to pass through them unhindered.

Thus a solution of Alum, which is as transparent to light as the water used to disolve it, keeps back almost all of the obscure heat rays found in the red and ultra-red parts of the Spectrum. A similar solution of Sulphate of Quinine, largely used in medicine, while equally transparent to luminous rays, keeps back almost the whole of the ultra-violet ones which have the most energetic effect upon the photographic plate, and are therefore termed "actinic" rays; while a solution of Iodine in Carbon Disulphide, which allows scarcely any visible light to pass through it, is almost absolutely transparent to heat rays, which can be focussed and caused to set fire to anything inflammable placed at an invisible focal point. All these experimeuts can be readily performed by the ordinary lantern arranged with open front as described.

Professor Tyndall suggested that if the liquids were contained in the globular flasks of German glass used in chemical experiments, and costing only a few pence, these vessels would, by their shape, act as lenses of short focal length, bringing the rays passing through them to a focal point to which their effects can be readily observed and exhibited. The writer has repeatedly performed such experiments successfully by the means described. It should be recollected, however, that all vessels containing carbon disulphide must be carefully closed, as this liquid, though colorless and transparent as water, evaporates very rapidly, gives off an extremely inflammable vapour, and has a very unpleasant smell if spilled or allowed to escape.

The writer has a vivid recollection of travelling homeward from a seaside town where he had used Ray-filters for lecture illustration. In the same compartment of the railway carriage were two or three children, evidently returning from a seaside holiday, accompanied by the toy buckets containing the usual miscellaneous assortment of "Common objects of the Sea-Shore," dear to the heart of youth. A fellow-passenger remarked, *sotto voce*, "Rather a stinking cargo!" an observation which the writer was unable to contradict, though he had only too much reason to fear that his own Carbon Disulphide was responsible at least in part, for the "very ancient and fish like smell" noticed by his neighbour.

(To be continued).

[The author fails to observe that ordinary mirrors are not altogether suitable for the above purpose, owing to double reflections which occur. Mirrors with the silver precipated on the outer surface and highly burnished, using the silver itself as a reflector, are desirable, and indeed absolutely necessary if a perfectly sharp image is desired. --Ed.]

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Messrs. Walter Tyler Ltd of 48-50 Waterloo Road, S.E., who have been long and favourably known in connection with the lantern business, have now entered the lists as producers of original films. They have secured the sole agency for Great Britain and Colonies for the celebrated "Eclair" films, the first which is ready for delivery this week. The firm do not intend to offer the trade a bewildering variety of film, but the subjects which they do put out will be of the highest excellence. We shall have more to say about Messrs. Tyler's films next week.

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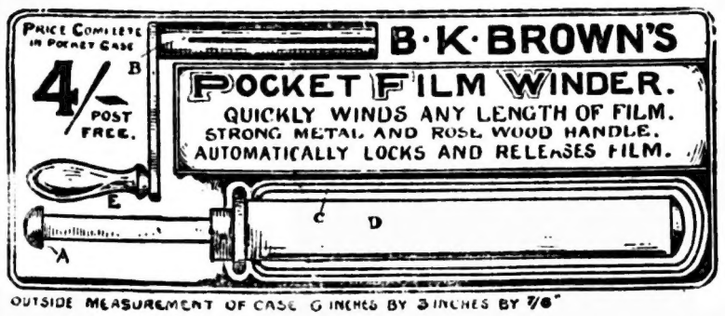

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Is a Film a Dramatic Performance?

KARNO V. PATHE FRERES (LIMITED).

In this case which raised a question of considerable importance to the living picture trade, the plaintiff, Mr. Fred Karno, the proprietor in Great Britain and Ireland of the sole right of representing or performing a farce or pantomimical sketch entitled the *The Mumming Birds, or Twice Nightly*, sued the defendants to recover damages for alleged infringement of the plaintiff's copyright in the play in question by selling and offering to sell a kinematograph film called in their catalogue "At the Music-hall," such film being a representation of the plaintiff's piece. The plaintiff also claimed an injunction restraining the defendants from committing such alleged infringement. The defendants, among other defences, denied that the manufacture and sale of films for use in a kinematograph or a reproduction by a kinematograph was in law a performance or representation of a dramatic piece or an infringement of the right of performance. They also denied that the piece in question was a dramatic piece within the meaning of the statutes 3 Wm. IV., c. 15. or 5 and 6 Vict., c. 45.

Mr. Scrutton, K.C., and Mr. Mackinnon appeared for the plaintiff; and Sir R. Finlay, K.C., and Mr. C. A. Bonnett for the defendants.

Mr. Scrutton, in opening the plaintiff's case, said that the question raised was whether the representing of a play by means of a kinematograph film infringed the right of the representation of a play vested in the owner of the copyright. The question was of great importance, because nowadays not only had the kinematograph reached a high pitch of perfection, but a system had been invented by which the gramophone could be used in connection with it, so that there might be a representation of both the action and the dialogue. The plaintiff, Mr. Karno, made a speciality of music-hall sketches. Many of these were largely in dumb show with a certain amount of spoken matter.

The piece in question, which was called *The Mumming Birds*, was being played by three companies in England and abroad. It purported to represent an evening at a music-hall, where the performances were not very good, the scene being the stage with boxes on either side containing spectators. The performers came on, and there was an elderly lady who sang youthful songs, a soubrette who tried to be saucy, a Terrible Turk who was not very terrible, a juggler whose tricks did not come off, and others. These performers came on and went through their incompetent performances with various interruptions from the supposed audience on the stage. Among the latter were an Eton boy and a gentleman who had dined too freely. The sketch lasted for half an hour.

After the play had run with considerable success for some time the plaintiff was surprised to find that there was being given at various music-halls a kinematograph entertainment which appeared to be an exact representation of his piece. He found that it had been performed at Morecambe Bay, and again at Derby; and on enquiring as to where the films came from he discovered that the people who were selling them were the defendants. The latter were communicated with, and replied that they had never issued any film called *The Mumming Birds* but they had issued one called *the Music-hall*, a sketch bearing that name having been produced in France by various companies. This statement was accurate, the companies in question performing the piece there by licence of the plaintiff. In these circumstances Mr. Scrutton submitted that the plaintiff was entitled to the relief asked for. The law relating to the matter was contained in the Act 3 Wm. IV., c. 15. By section 1 of that statute it was provided "that the author of any tragedy, comedy, play, opera, farce or any other dramatic piece or entertainment . . . shall have as his own property the sole liberty of representing or causing to be represented . . . such production as aforesaid." Section 2 provided that:—"If any person shall, during the continuance of such sole liberty as aforesaid . . . represent or cause to be represented without the consent in writing of the author or other proprietor first had and obtained, at any place of dramatic entertainment within the limits aforesaid, any such production as aforesaid or any part thereof," he shall be liable to a penalty.

Sir R. Finlay having opened the case for the defendants, witnesses were called with a view to showing that the piece in question was not a "dramatic piece or entertainment composed and not printed and published by the author thereof," so as to be the subject of copyright within the meaning of the Act 3 Wm.IV., c, 15.

Mr. A. H. Payne, examined by Mr. C. A. Bennett, said he was a clerk in the defendants' office. He had been to see the plaintiff's sketch on five occasions; twice at the Holborn Music-hall and three times at the Oxford Music-hall. There were a number of differences between the performances as given on each occassion, portions of the dialogue being changed and some of the business altered.

Upon this evidence Sir R. Finlay submitted, on the authority of "Tate v Fulbrook" (1908, 1 K.B., 826), that the plaintiff's piece could not be the subject of copyright, because the Court of Appeal held in that case that there must be something which was composed and which was capable of being printed and published. It was clear that the plaintiff's piece no more came within the Act than a series of *tableaux vivants* would come within it. There was no plot and no story.

Mr. Scrutton submitted that copyright was capable of being acquired by the plaintiff's play. In the Act 6 and 7 Vict., c. 68, which regulated the jurisdiction of the Lord Chamberlain over plays performed in theatres, the words used throughout were "stage play," and it was stated that stage play included pantomime. That description would include such a piece as *L'Enfant prodigue*, or the present play if performed in a theatre. The words used in 3 Wm. IV., c. 15, were "dramatic piece or entertainment composed and not printed." A man who arranged a play in pantomime and wrote down all the stage directions had, he submitted, composed it within the meaning of the Act. It had never been necessary to show that such a work contained literary merit. The Act forbade the representing or causing to be represented any production protected by it or any part of such production. Was the scene of a play together with the acting, without the words, a substantial part of a dramatic piece? Take away the scenic story and the acting, and what remained? Nothing. Therefore the defendants in what they had done had taken a material part of the plaintiff's dramatic piece, and he was entitled to succeed in the present action.

Sir R. Finlay also submitted on behalf of the defendants that the exhibiting of a play by means of a kinematograph film was not a representation of the piece within the meaning of the Act, and, further, that by selling such a film the defendants did not "represent or cause to be represented" the piece in question.

At the conclusion of the arguments, his Lordship reserved judgment.

On Monday the Judge visited the Oxford Music Hall and saw both the sketch and the film at a private performance.

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Length 375 feet. Code Word "Jolfel."

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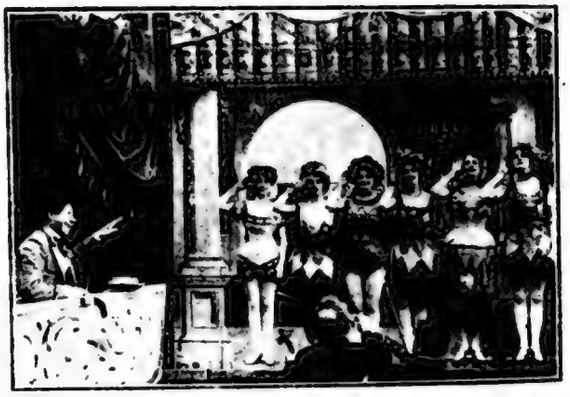
A dude buys some roses for a chorus girl, goes to the stage door and sends them in by the door boy. He forgets to tip the latter, and the boy in revenge changes the card and addresses the flowers to Bridget, the scrub woman. She comes out and throws her arm around the dude's neck to his great discomfiture.

Length 325 feet. Code Word "Stador."



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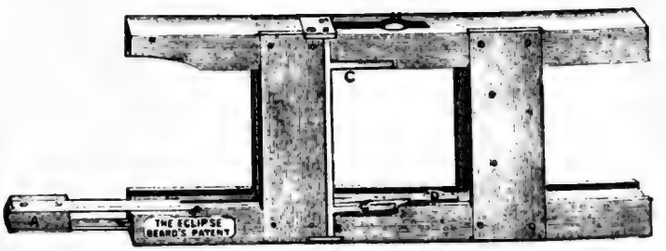

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Review of the Latest Productions.

The Gaumont Co.

In addition to their film of the Boat Race, Gaumont's have put out a good selection of plot subjects. Among these is a very pretty study of the Brittany coast entitled The Treasure Cave. In the opening scene an old fisherman seated on the gunwale of a boat drawn up under the cliff is spinning yarns to a circle of boys, who listen open-mouthed to the wonders he reveals. The old man tells the boys of a wonderful cave with the whereabouts of which he is acquainted and which contains a treasure. The appeal which the story makes to their youthful imaginations is seen by the clever representation of the vision which the old salt's words conjure up in their minds. Against the black rock a picture of the cave appears, showing a mermaid decking herself out with the jewels which she finds there. Two boys among those who have been listening to the sailor determine to visit the cave and carry off the treasure. They therefore creep down to the beach and select one of the boats in which to make the trip, and then go back to their mothers to tell their intentions. The indignant ladies at once bundle them off to their beds. When night comes on, however, the young adventurers meet and go down and take possession of the boat and row it out to sea. Following scenes show them battling with a heavy sea and at last arriving at the island, where they beach the boat and make their way to the cave. The treasure is found and part of it transferred to the boat, but while both boys are at the cave, the boat floats out to sea, leaving the boys stranded. The next scene shows us the boys' mothers in great distress at the absence of their youngsters. They make their way to the old sailor (this scene has a pretty sunrise effect) and he, looking through his telescope, sees the boat drifting from the island. A rescue party is quickly organised and the boys carried sately to land with their treasure. The subject is throughout set in the midst of delightful coast scenery, the photography is delightful and the effects of moonlight, early morning, &c., are particularly praiseworthy.

A picture of the pathetic order is Only a Penny a Box. A ragged match boy, plying his trade in the street, sells a box of matches to a well dressed, prosperous looking gentleman. The latter has no small change and tenders a shilling in payment for the matches, requesting the boy to obtain the necessary change. The match boy goes off to get it but is run over on the way and carried to the miserable garret which he shares with a crippled brother. Mindful of the trust which has been reposed in him, he urges the cripple to take the money to the gentleman. The latter finds his way to the residence of his brothers's customer, and the man is so struck by this scrupulous honesty in an unexpected quarter, that he returns to the garret with the cripple. The match boy is dying, but he has time before breathing his last to request the gentleman to take care of his cripple brother and is made happy by receiving the required promise.

Vitagraph.

This company have been very successful recently in subjects calling for special staging, and embodying those trick effects and illusions which never fail to take with an audience. In At the Stage Door, we have, as the first scene, a view of the stage of a music-hall and one of the boxes. In the latter is seated an elaborately got up young man who makes several attempts to catch the eye of one of a troupe of shapely young ladies who are going through a turn. He succeeds at last in getting a smile and is so much encouraged thereby, that after looking up the

young lady's name on the programme, he buys a large bouquet at a florist's and gives it to the boy at the stage door to give to his charmer. Unluckily he forgets to tip the youngster and the latter, in revenge, gives the flowers to an ancient and hardly prepossessing char-woman. The gallant waits outside for the girl who has caught his fancy, but instead of her the boy ushers out the horrible old hag who has been led to think that she is the object of his affections, and this personage, to his vast embarrasment, throws herself affectionately into his arms, while the dancing girls gather round and make no attempt to restrain their laughter.

For He's a Jolly Good Fellow, is the title of another film by thi company. The first scene shows a newly married couple's home. The wife, closely attentive to her husband's need, is preparing a meal, ready for his return from town, and setting out smoking-jacket, pipe and tobacco for him. Next scene shows us a café in the City, among the party gathered round a table playing cards being the husband of the woman we have seen. Yielding to the solicitations of his companions

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The story opens with burglars at work in a room in the big house of the village. They are disturbed and escape through the window; the footman follows in pursuit and is fired at and wounded in the arm. Finding themselves closely pursued they hide their spoils in a drain pipe by the road side.

The inside of a cottage is the next scene, where poverty and lack of work are clearly shown. The man very despondently goes out with his dog to look for work. He meets a farmer and asks for a job. The farmer has no work but offers to buy his dog. The man with his starving wife and child in mind reluctantly consents, but directly afterwards changes his mind and decides to keep it. Here some very natural acting by the dog is shown.

Proceeding on his way he sees a notice of the robbery and the reward offered, and directly afterwards the dog discovers the parcel left by the thieves. Rejoicing at his good fortune the man proceeds to the house of the owner and claims the reward.

The lady not only pays him the cheque promised, but makes enquiries into his circumstances, and sends him home with a basket full of provisions for his starving household. Meanwhile the police have taken charge of the case, and the jewels are replaced in the drain pipe. At night the burglars return for the swag, and are promptly captured by the concealed police.

The last scene shows the lady visiting the cottage, where everything is now bright and comfortable, and rewarding the dog with a collar in commemoration.

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the young man despatches a note home saying that business detains him at the office, begins gambling and goes on playing until he is left alone in the room, cleaned out. He reaches home after midnight and as he enters the sitting room sees the preparations made by his wife, and is so overcome by shame at the undeserved attentions she has paid him, that he resolves to no longer be known as a Jolly Good Fellow.

A Child's Prayer is a short pathetic number from the Vitagraph studio. In a miserable room, a sick woman lies abed, with a number of children about her. The eldest girl conceives the idea of helping her mother, and goes out with some matches and offers them for sale. She is not successful in her efforts and at last sinks down discouraged on a doorstep and while she is praying a lady and gentleman pass. They notice the child's wretchedness and follow her back to her home. Peeping in the room, they see its miserable poverty and withdrawing quickly, go to a shop near by and purchase a great store of provisions with which they return to the garret and gladden the hearts of its occupants.

Nordisk.

From Bagdad is a good example of this firm's thorough workmanship. It is the tale of a libertine who is travelling in the East and gains the affections of an oriental maiden at Bagdad. The girl trusts to his honour and believes his promises of faithfulness, but one day she discovers he has a wife already and goes home to her mother with her pitiful tale. The mother tells the tale to the son, who at once announces his intention of killing the seducer. He makes various attempts in this direction, but in each case the villain escapes the punishment designed for him. As he is about to drink the coffee, in which the brother has placed poison, a friend accosts him and they go off together, while when the avenger topples a stone on to him from a balcony he steps out of its path just at the right moment. At last the brother lies in wait for his enemy with a knife and leaps out as he passes. The injured girl has, however, found out her brother's intentions and leaps before the man who has injured her and takes the blow intended for him.

Views of the Isle of Bornholm, Denmark, is a good natural subject of this firm's manufacture.

Cricks & Martin.

Freddy's Little Love Affair is this week put out by this firm. A pretty young laundry maid is leaving the laundry with a pram of clothes when she is approached by a young swell, who endeavours to ingratiate himself into her good graces. She, however, treats him with contempt, and proceeds to deliver a bundle of washing at a house, leaving her perambulator outside. Seeing a child's sun bonnet left in the perambulator an idea strikes him and he promptly places the bonnet on, takes a seat in the pram and awaits the maid's return. The girl on seeing him, at once takes in the situation and tying him in securely, hastens back to the laundry. Entering, with Freddy still in the perambulator, she meets with a chorus of exclamations from the other girls, who leaving their work, pull Freddy to his feet, promptly give him a ducking in a large tub, followed by a starching and blueing process, then in a washing machine which they revolve at a fearful speed. Finally they take him out, more dead than alive, and drag him to the drying grounds where they peg him out on the line and haul him up, ending by dousing him well with buckets of water.

Urban-Eclipse.

Now and again one of the leading firms puts out a subject which not only sells largely but which from its special nature forms a topic of conversation for some time after its appearance. Of such a nature was the Urban Co.'s King on the Dreadnought, which, although in one sense a topical film, was shown to audiences all over the country for months after its appearance and is still mentioned as one of the greatest successes of the year during which it appeared. This week the same firm have another subject in which the King is the chief figure and which should equal if it does not surpass that already mentioned in popularity. This is The Meeting of the Kings and Queens of England and Italy, further described as A Royal Holiday. It has been taken on the deck of an Italian Battleship and is purely and simply a picture of two very popular monarchs and their consorts in a moment of relaxation. It is of peculiar interest as including what we imagine to be the first group of Royalties who have posed purely for the benefit of the kinematograph operator. The two Kings and Queens are seated and their suites are grouped around. But the main interest will attach to those parts of the film in which the distinguished personages are not so conscious of the operator's presence, as when His Majesty, with a genial smile, talks to one or other of the Italian officers and presents the operator with what is easily the best head and shoulders view of our King we have yet seen. The King of Italy and Queen Alexandra, while not so prominent as King Edward, are also easily recognisable. We can cordially recommend an inspection of this film, which is a decided triumph for the company issuing it.

The Urban list is in other directions a particularly strong one this week, their four remaining subjects being good alike in staging, photographic quality, and humour. Schoolboy's Jokes is a trick comic, in which an unusually gifted youngster uses his powers to almost drive a number of victims to madness. The scene opens in the kitchen, where the youngster, after obtaining a slice of cake from the indulgent cook, ignores her request to run away and play, and when her back is turned obtains a chair and uses it to reach further dainties in the cupboard. The cook turns and sees him, but when she tries to catch him he vanishes suddenly, reappearing on the other side of the room. The cook enlists the aid of a fellow servant, but the boy vanishes into a hole in the top of the stove and two firemen are pressed into service. One enters the stove after the boy, but the latter turns up smiling in another direction, and, while the others are looking for him, climbs up the wide chimney and snatches off the cook's wig as she is peeping into the stove for him. His position is located by this action and firemen, cook and maid climb up the chimney after him—cook still bald headed. A laughable chase over the roof tops ends in the boy once more entering the house. The others follow him into a sitting-room and, as they are looking for him he emerges from a cupboard, dashes through a fireman's legs and makes his way to his father's study, the pursuers, now reinforced by mother and father, finding him busy at his lessons and looking so innocent that the loving parents refuse to believe that he has been guilty of the pranks attributed to him.

A little girl anxious to help an invalid mother goes out to sell flower

in the street, but as she is passing through the woods some boys empty her basket and she is forced to look about for a further supply. In the course of her search she comes across a band of rough looking men and overhearing their conversation, learns that they intend to break into a certain house. The men see her, and realising that she has heard their talk, capture her after a chase, confine her in a sack and hang this from the branch of a tree. After they have gone the girl succeeds in ripping open the sack and escaping, and reaches the house which is to be attacked in time to warn the inmates. The result is that when the burglars turn up they get a very warm reception and are captured, while the gratified householder takes the girl part of her way home in his trap and gives her some money. A further piece of luck is in store for her, for noticing a hole in a wall she creeps through it, and finds herself in the robbers' hiding place and unearths their store of money, with which she runs home and gladdens the heart of her mother. This film is entitled The Little Flower Girl.

The remaining two Urban films, quite dissimilar in plot, are alike in that their effectiveness is due in a large degree to very good acting by the chief characters. In The Winning Number, a poverty stricken room at the top of a house is seen. A working man, his wife and two children (one an infant) are the occupants, and it is evident from the despairing expression on the faces of the man and woman that they are at the end of their resources, and face to face with starvation. The man goes out to look for work and as he passes over one of the bridges takes from his pocket a lottery ticket. A newsboy passes him and as he cannot pay for a paper allows him to see the result of the prize drawing. The man finds, to his delight, that his number has drawn the big prize and loses no time in going to the bank and drawing the money. When he returns to the house laden with good things, it is to find that his wife, overcome with despair, has closed the window and lighted a charcoal fire in the room. She and her children are insensible, but fresh air and the good news together soon bring them round.

The Young Protector opens outside a fashionable shop. A well dressed lady dismounts from her brougham and enters, leaving her girl in the carriage. A shabbily dressed woman watches her enter the shop then beckons the girl out, tells the coachman she has been put in her charge and carries her off to the garret which she shares with a drunken husband and a son - the young protector of the title. The girl is quickly stripped of her finery, dressed in ragged clothes and taken out to beg. She is led past her own home, and seen from the window by her mother, who rushes into the street in her night attire, too late to regain the child, who, refusing to beg, is beaten by her captor. The latter and her husband begin a drinking bout and at last fall into a stupor, and then the boy, who has already secretly shared his meal with the girl, takes a rope and lets it down from the window and by this means the two escape and make their way to the girl's home, where the boy also finds a refuge.

Graphic.

The Gambler's Wife is of the dramatic order. The first scene shows us a gambling den, where two men sit playing. One of them is a sharper and succeeds in getting all his money from his companion. The ruined man goes home and steals his wife's necklace, upon which he succeeds in raising some money and with this he plays and wins back the money he has lost. When he gets home with this he finds that his wife has left and, believing that she has gone off with the villain, he gets out a revolver with the intention of revenging his wrongs. The wife returns disguised as the villain and discloses her identity as her husband is about to shoot. A little later the real villain arrives and after a severe struggle is overcome by the husband. The interest is well maintained through the many exciting scenes in which this subject abounds, and it should prove acceptable to a wide circle of showmen.

Walter Tyler.

This firm makes an exceedingly good start this week with a highly dramatic subject described as A Corsican Revenge. The first scene shows the rocky coast of the romantic island, the blue waters of the Mediterranean being well in evidence. Fishermen are seen drawing their nets, and a quarrel between the owners of two of the boats soon developes serious proportions. Arriving on shore the fight is renewed with increased vigour and a regular duel with knives culminates in the death of one of the combatants. The dead body is carried to the home of the victim, and the anguish of the widow is intense. We are then shewn the murderer fleeing from his pursuers. Armed gendarmes follow his track over the mountains, through dangerous rivers and desolate woods, but the fugitive escapes them and ultimately takes refuge in the very house of the man he has killed. After giving him asylum (in accordance with the custom of the country) the widow vows vengeance, follows him to a lonely spot in the mountains and stabs him to the heart. The acting of all the characters is most realistic and the perfectly natural scenery makes this film an exceptionally interesting one. The various tints of the picture add greatly to its beauty.

Walturdaw.

The most striking points about the subjects put out by this firm during the week are the carefulness of the staging, the excellent photography and the introduction of a number of clever transformation effects. The subjects in each case call for the employment of a large staff of actors and the careful training these have received has a good deal to do with the pleasing results obtained. Pierrot and Mephisto is a good illustration of the qualities to which we allude. This is a fanciful tale, beginning with the visit to earth of one of the army of demons owing allegiance to the King of Evil. This personage takes a violent fancy to a pretty pierrette and when he receives a summons from Satan to return to hell immediately, he carries off the lady and her lover to the same spot. In the nether regions a number of clever effects are introduced, a row of grotesque figures with the heads of various animals on their shoulders, springing up at the command of the imp. The lovers are anxious to get back to the world above but for a time their efforts are frustrated. When they go to embrace one another a sudden change takes place which leads to the man finding himself on the throne previously occupied by the demon while the girl against her will is embracing the Prince of Evil. At last however the aid of the good spirit is evoked successfully and she rescues the lovers from the clutch of their enemies. The final scene, showing the celebrations held over the victory, is a very pretty one.

In The Duel after the Ball there is a capital scene showing a ball room, in which an exceptionally large number of actors are on the stage at the same time but which is perfectly clear nevertheless. A gentleman who has come to the ball in the guise of a clown, finds to his dismay that his wife is there without his knowledge, in the company of another man. He finds the two alone together in one of the rooms and an angry scene takes place which ends in husband and wife going home and in the man turning the woman out of doors, despite her pleas for forgiveness. A duel is also fixed up with the other man and this comes off in the early morning, the injured husband still in clown's dress. After several passes the clown receives a fatal wound, and as he sinks dying to the ground his wife rushes to his side. His last action is however to push her away with a look of disgust. It may be said that the duel scene is particularly well done, the effect of a long avenue of trees with a cab waiting at the end being obtained. The photography throughout is excellent.

The comic relief in the Walturdaw list is provided by A Luckless Idyll, in which two lovers seeking for a quiet spot, after the manner of persons in their condition, are unable to secure their wish through a particularly unfavourable combination of circumstances. When they halt in the corner of a high wall some mischief makers at the top throw rubbish down on them, when they occupy a seat under the cover of a tree an escaped bear chases them away and keeps them in a condition of acute discomfort until his owner recovers him. Next an anthill makes the lady, in particular, very uncomfortable and as a climax, when the now weary couple sink at last into a convenient looking seat with a sigh of relief, a mischievous urchin ignites a pile of gunpowder which he has already placed underneath and a loud explosion and a cloud of smoke once more plunge the lovers into misery.

Pathe.

The chief Pathe film is A Visit to the Public Nursery. This is a film of novelty and interest beyond the average. It illustrates a very valuable French Institution. In that country there are a number of nurseries, sometimes privately owned and sometimes managed by the State, intended for the reception and care during the day of children both of whose parents are forced to work for their living. This film takes us into the various rooms of one of these homes. Rows of small cots are to be seen and quite a number of youngsters are having their meals, and playing together. Toys are provided and the general impression left on the mind by this film is that the public nursery might with advantage be introduced into this country.

This company also continue their series of Chinese views. This week's subject takes us on a Trip on the Imperial Canal. This is the

principal waterway and leading commercial route of the celestial land and is crowded with sampans loaded with tea, raw silk, chinaware, etc., many of these vessels passing the junk from which the picture was taken. A primitive lock is also seen in the film. The boat is attached by means of a cable to a shaft which men move, twisting the cable round the shaft and dragging the boat up a sloping surface and then once more putting it in the water.

The Hemp Industry opens with a number of peasants, both men and women, gathering the plant. The stems are left in water for a month, (this is the operation of rotting), afterwards the fibre is separated and a spinning wheel twists the coarse tow into thread. This is one method of working, the other, now almost universal, is by means of spinning machines, which work two hundred or more distaffs at a time.

The Pathe story list is an extensive one, their films altogether being fourteen in number. Among the comics is Peggy's Portrait. In this subject a trusting wife i angered to find another woman's portrait in the pocket of her husband's overcoat. She loses no time in letting the unfortunate man know her opinion of his perfidy and proceeding from remonstrances to action, she is engaged on hubby with fists and feet when a waiter enters to say that the coat belongs to another person altogether and that the husband has taken it purely by accident.

Hurrah for Bachelorhood begins with a tiff between a married couple, ending in the wife putting on her hat and cloak and going home to her mother The husband apparently is rather pleased than otherwise and prepares to thoroughly enjoy the unfamiliar freedom of a single existence, but he soon arrives at the conclusion that the wedded state has its advantages after all. As he is returning from a shopping expedition laden with a chicken and a large bundle of vegetables, he meets a lady friend and drops the chicken in his eagerness to greet her. An urchin picks up the bird and the man runs after him. Further trials befall him and when his wife, acting on the advice of her mother, once more comes home, he is quite ready to make it up. Considerations of space will not allow us to deal with the remaining subjects of this firm, which will be found briefly described in their advertisement elsewhere.

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Morecambe ...	The Enchanted City	Rev. J. Chapelle
York	Life in a Pond	Miss M. Simpson
Sheffield ...	Nature Study	Mr. I. Fox, F.L.S.
Edinburgh ..	Animal Life in the Antartic	Dr. W. S. Bruce
Bath ...	Some Irish Friends	Miss S. Shaw
Llanfair... ..	Education in America...	Mr. W. Lloyd
Sprowston ...	Magdalen Chapel	Mr. W. Rye
Harrogate ...	A Disciplined Body	Rev. D. S. Guy
Darlington ...	A bunch of Primroses... ...	Mr. Fred Scott
Truro	Two years of Liberal Government ..	Mr. G. Bulter
Ferny Stratford	A Country Courtship	Mr. I. G. Kirby

Mr. Frederic Villiers,

the war artist-correspondent, is appearing at the London Hippodrome, giving a lecture, illustrated by lantern slides, called Fifteen minutes on the War Path. Mr. Villiers refers briefly to his experience in various campaigns, and shows reproductions of some of his famous pictures.

In Newfoundland.

Mr. Fred Foley is doing well with his Mammoth Musical Entertainment. He has been featuring Short Sighted Cyclist, Atlantic Voyage, Annette Kellerman, Policeman's Run, Miner's Daughter, Palmistry, Hankey Pankey Cards, Dumb Sagacity, Father's Birthday Cheese, and Fiji Series.

The Kinemarophone.

This is the name of the apparatus which Messrs. L. Kamm & Co. are about to place on the market. We have made a hasty examination of the apparatus, which appears to be very cleverly worked out. We have arranged to see a practical demonstration of its capabilities and shall report in full at a later date.

From Forest to Fireside.

In showing the above subject at the Metropolitan and Chelsea Palace, Jeapes Graphic Projector had a good opportunity of showing its qualities and it was generally agreed by those present at these halls that this famous picture was thrown on the sheet in a noticeably steady and flickerless manner, which spoke well both for the film and for the machine used in showing it.

N.A.K.O.

The Committee of the Kinematograph Operator's Association have received a communication from the London County Council stating that the further consideration of the proposals submitted by the Association to the Theatres Committee has been deferred pending the introduction of the Bill which the Home Secretary has promised to introduce this Session dealing with kinematograph exhibitions.

The Boat Race.

Exhibitors this year had a large number of films by various makers of this event to select from. Owing to the favourable weather good results we believe have been obtained in every case. The usual large number of copies were shown in various halls on Saturday evening. The only film which we have had an opportunity of inspecting is that of the Gaumont Co., and this firm have again been fortunate in securing close views of the crews before and after the race, in addition to snapshots of the boats from various points on the course. Their view of the finish has been taken at close quarters, and as the Cambridge crew leave their boat and carry it up to the landing stage, Stuart and his colleagues are quite easily recognised. The photography too is of a high order.

Panic Averted.

A Kinematograph entertainment was to have been given at the Whitstable Assembly Rooms on Monday evening, but just before the commencement, while adjusting the lantern, the films suddenly fired from some unaccountable cause. With great presence of mind, the operator removed the films and tried to carry them outside the building. He had to drop them half way, and then pushed them out with his foot. The hall at the time was well filled, and the gallery under which the lantern stood was crowded. Fortunately the films did not blaze, but in a very few seconds the hall was filled with dense smoke. Luckily no panic ensued (although some of the occupants of the gallery leaped bodily down into the hall), and with the help of a few energetic persons the place was soon cleared, with only a few minor injuries as the result. The building itself was not damaged except by water, but some £60 worth of films were destroyed.

Round the Provinces.

Pringle's Picture Palace, Glasgow is featuring the Grand National.

Olympia, Darlington as the home of the biograph entertainments, having been wiped out by fire, this form of entertainment has been transferred to the old Methodist church in Prudhoe-st.

The Anglo-American Picture Co. put in three nights at the Lecture Hall, Ipswich, showing Ali Baba, The Mill Girl, Workman's Christmas, and others.

Mr. Dove Paterson has his usual good programme at the Winter Zoo, Aberdeen, the latest additions including Why the Wedding was put off, Clown's Love Story, Little Jules Verne, Runaway Horse, Mysterious Boudoir, and Avenged by the Sea.

The King's Theatre, Nottingham, was right up to date last week, putting on a film of the Grand National in addition to a good selection of miscellaneous subjects, among which the most prominent were Dynamite Throwers, The Hostage, and Intermittent Alarm Clock.

The Grays Empire, under the management of Mr. Albert P. Cross, has been enjoying big houses, their programme of films including Burns v. Moir, Trip to Niagara, After the Wedding, Haunted Hotel, Quarter Day, Unforseen Bathing, The Coiners, Dances of all Nations, and others.

A number of additions were made last week to the already excellent programme of New Century Pictures given at the St. George's Hall, Bradford. West Africa, Colonel's Story, Work Made Easy, and Case for Sherlock Holmes, are the pick of the films and The Players, provide the variety entertainment to general satisfaction.

Messrs. A. & H. Andrews are to be congratulated on their enterprise in putting on local films showing the children leaving various schools, at their show at the Philharmonic Hall, Southampton. These are very well received, as indeed are also the remaining subjects, which include The Grand National, and Southampton *v.* Wolves, cup tie.

Mr. Waller Jeffs opened his spring season at the Curzon Hall, Birmingham, very successfully, a number of alterations having been made in the hall, which has also been re-decorated. The films as usual, are well selected, among the chief being Trip to Scotland, and The Motor Run from London to Paris.

Mr. William Coutts last week again placed a capital programme before his patrons at the Palace, Swansea, and the house is usually well filled. Among the most successful subjects are Thieving Hand, Mountaineer's Flirtation, Drama of Riviera, Man and his Bottle, Sorcerer's Scissors, Genevieve of Brabant, and Sammy Sucker.

At the Central Hall, Colne, Mr. J. Duckworth has been showing Curling at Celarina, Sentimental Thief, Motoring over the Alps, The Lottery Ticket, Briton's Prowess, Useful Present for a Child, Adventures of an Overcoat. Only a Penuy a Box, The New Tenants, Cowboy Elopement, Chamois Hunt, The Visitor and Bobby's Fire Engine.

Mr. Sidney Carter's exhibition at the St. James Hall, Harrogate, continues to be one of the main centres of attraction in the town. The films include Bobby's Fire Engine, Amateur Acrobat, Johnny's Gun, Cold and Frosty Morning, Student's Revenge, Unknown Talent, The Lusitania, Fire Brigade in Madrid, Performing Elephants, Workman's Christmas, and Little Cripple.

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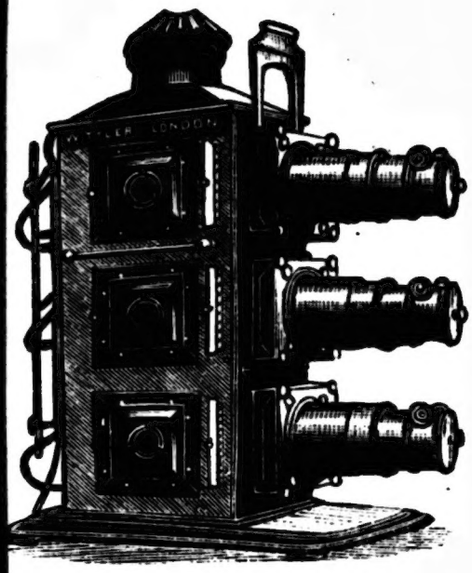

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IMPORTANT.

Dear Sir,

In this week's issue of the Kinematograph Journal, you will see our preliminary notice of the fact that we have become sole agents for Great Britain and the Colonies for the celebrated "Eclair" films We have no hesitation in stating that the quality of these films is second to none. It is well known that the French films excel in splendid photographic tones and in beautiful tinting and we can assure you that in the "Eclair" films all these qualities will be found in perfection. In addition the scenes whether of a dramatic or comic nature are faultlessly staged and acted.

You will find regular announcements of new subjects from week to week in the Kinematograph Journal, and we shall be pleased to send you regularly every week post free descriptive leaflet of all films issued, and if you will write to us we will register your name and address.

The films will be obtainable on hire from all the principal hiring houses and we feel sure that the success of your exhibitions will be enhanced by having a regular supply of these splendid films. Should you desire to see a film we shall always be pleased to receive a visit from you, when you can see any film on the screen in our exhibition room in Waterloo. Road.

Yours faithfully,

WALTER TYLER, LTD.